Benjamin Sabatier

BIO

Born in 1977 in Le Mans, France. Lives and works in Paris.

Benjamin Sabatier comes from a family of artists. His parents, former students of Claude Viallat at the Ecole des Beaux-Arts, were active figures of the Le Mans' contemporary art scene. They brought numerous artists to participate in the projects around the world famous signature sport of the town, The 24 hours of Le Mans, among whom Fred Forest, Marie Jo Lafontaine, François Boisrond, Hervé DiRosa and Keith Haring, just to name a few...
At a very young age, Benjamin Sabatier is already showing an astonishing artistic maturity and takes part in the realisation of collaborative works with the American Keith Haring. As a secondary school pupil, he receives the Alph'Art award at the International Comics Festival of Angoulême. For the fun of the story, his first art teacher at the age of seven was the legendary Gina Pane (the French priestess of the Body Art movement)! This shows the artistic dynamics that was ongoing in young Sabatier's world.

In 2002, Sabatier shows for the first time his work in a French public art institute, at the Palais de Tokyo in Paris. His performance-installation, 35 heures de travail (35 hours of labour), consists in sharpening pencils seven hours a day during a five day period, found much appreciation and acclaim.

Questioning the notion and the process of labour, Benjamin Sabatier satires the corporate world as well as that of the arts. Whether it is by performance, painting, sculpture, installation or video, he selects the medium which illustrates at best the sense that he wants to transmit. The paradoxical and theoretical impact of Keith Haring on Sabatier's work, topped with the influence of the Support/Surface group, results in the creation of a unique and explosive cocktail of artwork. The artist likes to mention that his work "beats around the bush" meaning that he rather prefers to stay on the edge in order to question better the core.

STATEMENT

Benjamin Sabatier has opted for a 'do it yourself' approach to his work –a better way, in his opinion, of 'recreating' reality.

An artist of action, Sabatier insists upon the importance of 'matter' as well as the role of the spectator.

The result: captivating installations and performances which constantly invite interpre- tation from the public.

True to the 'be it yourself' slogan which the artist advocates as part of his artistic enter- prise IBK (International Benjamin's Kit), Benjamin Sabatier encourages spectators to take part in the creative process behind a work of art. Throughout his work, the artist therefore creates imitable and interactive processes questioning the economic, social and artistic ideas which are inextricably linked to the context in which he gets involved

BIOGRAPHY

Born in 10/01/1977 in Le Mans
Website: www.ibk.fr

SOLO SHOWS

2014 Storage, Galerie Jousse Entreprise, Paris, fr
Mode d'emploi, Le mur Saint Martin, Paris, fr

2013 Reinforced Concrete, Bodson Gallery, Brussels (cat.), be
Art Brussels - Solo Show, Bodson Gallery, Bruxelles, be

2012 Conforaman, La gâterie, Espace de création contemporaine, La Roche sur Yon, fr
Hard Work (performance), CADS - Creative Arts Development Space, Sheffield, uk
Hard Work, Galerie Jérôme de Noirmont, Paris, fr (cat.)

2011 A bientôt j'espère, Le pavé dans la marre, centre d'art contemporain, Besançon, fr (cat.)
Do It Yourself, Bodson-Emelinckx Gallery, Bruxelles, be
Post Scriptum, Musée en Herbe, Paris, fr

2010 Platform (performance), Centre Pompidou, Paris, fr

2009 Manifeste, Point Ephémère, Paris, fr
Chantier, Galerie Jérôme de Noirmont, Paris, fr

2008 Super Partycles, MAK, Depot of Contemporary Art, Vienne, at
Fragile, Centre Culturel Nicolas Pomel, Issoire, fr (cat.)

2007 2 Pack Age, Galerie Jérôme de Noirmont, Paris, fr

2006 Stand IBK, BHV Rivoli, Paris, fr

2005 S.A.V., Galerie Jérôme de Noirmont, Paris, fr (cat.)
VPC, Axa art, Paris, Fr

2003 Peinture en Kit, Noirmont Prospect, Paris, fr (cat.)

2002 35h de travail, (performance/cur. L.Gauthier), Palais de Tokyo, Paris, fr

2001 Agent de résurrection, Abbaye Saint Vincent, Le Mans, fr

GROUP SHOWS

2014 Group Show, Galerie Catherine Issert, Saint-Paul de Vence, fr
Group Show, SNAP Projects, Lyon, fr
Group Show, Bodson Gallery, Bruxelles
Pense-bêtes. Collection#1 (cur. S-Aubry, S-Bourg), Galerie de Roussan, Paris
Stalactica (cur. Sven Jorgensen), Ramapano - Galerie utopia, Quincaillerie Vander Eycken, Brussels
Raw Materials, Städtische Galerie Delmenhorst, de
Art Bruxelles, Bodson Gallery, Bruxelles, be
Art Paris, Bodson Gallery, Paris, fr
On/out of Work, SNAP Projects, Lyon, fr
Monument, Sainsbury Centre for Visual Arts, Norwich, uk
Artgenève, Bodson Gallery, Genève, ch
Business Model (cur. I-de Maison Rouge), La Vitrine AM, Paris, fr
Raw Materials, Städtische Galerie, Bietigheim-Bissingen, de

2013 Group Show, Galerie Jousse Entreprise, Paris, fr
FIAC, Hors Le Murs, Berges de Seine, Jousse Entreprise, Paris, fr
YIA Art Fair, Galerie Jousse Entreprise, Paris.
De leur temps 4, (ADIAF), Centre d'Art Le hangar à bananes, Nantes, fr (cat.)
In Vivo, in Natura (cur. J-Jourdan), Le 7.5, Paris, fr
"Sentimentale" de Joel Andrianomearisoa, Maison Revue Noire, Paris, fr
MakeSHIFT(S) (cur. Petra Bungert), Columna 2 / Lyon Biennale Satellite, Vienne, fr (cat.)

”Les aventures de la vérité” - Peinture et philosophie : un récit (cur. B-H Lévy), Fondation Maeght, Saint-Paul de Vence, fr
Rêves d’Architecture (cur. F-Fulchéri), Espace de l’Art Concret, Mouans-le-Sartroux, fr
Soap Projects (cur. S-Malik), Foire de Paris, fr
La méditerranée n’est pas seulement une géograhie (cur. J-F Chougnet), Collection Société Générale, Paris
Un phénomène de Bibliothèque, Immanence, Paris
Paper Jam #2 (cur. C-Seidel, E-Ouroumov), Piano Nobile, Genève,ch
Steel and Freedom (cur.Lara Pan), Otto Zoo Galleria, Milan, it
Épures, Le 7.5, Paris, fr
Artgenève, Bodson-Emelinckx Gallery, Genève, ch

2012 Cibles, Musée de la Chasse et de la Nature, Paris (cat.)
Papers Tigers Collection, Cabinet du Livre d’Artiste, Université Rennes 2, Rennes, fr
YIA Art Fair, Galerie Jérôme de Noirmont, Paris.
ZOA - Zone d’Occupation Artistique, La Loge, Paris
Temps Etrangers, Mains d’Oeuvre, Saint-Ouen, fr (cat.)
21x29,7, Galerie De Roussan, Paris
Paper Jam # 2, Cabaret Voltaire, Zurich, ch; marke.6 - gallery of Bauhaus-Universität, Weimar, de; Le Commissariat chez Treize, Paris, fr; Ygrec, Paris, fr; Messy Shop, Bangkok, th
Raw Materials - Vom Baumarkt ins Museum , Museum für Konkrete Kunst, Ingolstadt, de (cat.)
Papiers à en-tête, Cabinet du Livre d’Artiste, Université Rennes 2, fr
Blank generation (cur. R-Conte, J-Lageira), Salon de Montrouge, Montrouge, fr (cat.)
Subject / Matters, Collection Goldschmidt, Bruxelles, be
Art Brussels, Bodson-Emelinckx Gallery, Bruxelles, be
En Ligne, Espace EOF, Paris
Figures du sommeil, Galerie municipale Jean-Collet, Vitry-sur-Seine, fr (cat.)
Artefiera, Galerie Jérôme de Noirmont, Bologne, it
One Piece at a Time (Mosta-Heirt, Sabatier, Varini, Verjux), Point Ephémère, Paris
L’Art pour L’Accueil, Pierre Bergé et Associés, Bruxelles, be

2011 Jeune Création (avec Dan Meththananda), Cenquatre, Paris
Cadavre exquis, Centre d’art contemporain, Le Pavé Dans la Mare, Besançon, fr
Paint B.A.L., L’Adresse Musée de La Poste, Paris, fr (cat.)
Culture relaxative, Atelier 340 Muzeum, Bruxelles, be
Une proposition, Kanal20-Atelier, Bruxelles, be
White walls, red floors, black corners, collection Goldschmidt, Bruxelles, be
An Obscure Taxonomy (of noble lines), Atelier fine art gallery, Addis Ababa, et
Already-made?, Galerie Jérôme de Noirmont, Paris

2010 FIAC, Galerie Jérôme de Noirmont, Grand Palais, Paris
Les choses dont nous savons rien encore, Point Éphémère, Paris (cat.)
Macadam, studio 13/16, Centre Pompidou, Paris
Survival Kit 2, Center for contemporary art, Riga, lv (cat.)
Enfin (cur. M-Okonski), Zbiornik Kultury, MIK, Cracovie, pl
”Qui vive?”, II Moscow International Biennale for Young Art, Moscou(cat.)
Shapes, Shades and Shadows, Collection Goldschmidt, Bruxelles
Manifestez-vous! (performances), Centre Pompidou / Le 104, Paris
Le pire n’est jamais certain (cur. C-Debize), ESAMM, Metz, fr (cat.)
Production – Destruction = Expenditure, Spool pool and The Sinai Desert Canoe Club, Londres
La Bibliothèque Fantastique - Soirée Performances (cur. A-Lefèbvre), Palais de Tokyo, Paris

2009 Christmas Palm (cur. M-Kowalik), Freies Museum, Whiteconcepts,
Zero project, The absence of Art, Berlin
Performances at Home (cur. J-Susplugas), Maison des arts, Malakoff, fr
Nous ne vieillirons pas ensemble (cur. Label Hypothèse), Ofr, Paris(cat.)
Fonction critique (cur. M-Fadat), Aperto, Montpellier, fr (cat.)
Toutes les couleurs sont autorisées à condition que cela n’empêche pas le commerce, Musée d’art-contemporain, Szczecin, pl
Influence pop, Galerie Jérôme de Noirmont, Paris
Artefiera, Galerie Jérôme de Noirmont, Bologne, it
Parcours mixtes, Galerie Michel Journiac, Université de Paris 1, Paris

2008 MIRfestival (cur. C-Galanopoulou), Athènes, gr (cat.)
The Art Parade, Deitch Projects, New York, us
All colours permitted as long as they don’t interfere with business (cur. Wodek), Art Center BWA, Katowice, pl (cat.)

2007 Gartenparty (cur. J-Falkner), MAK, Vienne, at
Art Miami, Miami Beach Convention Center, us
Archétype, FIAC, Galerie Jérôme de Noirmont, Paris
Salon International de la décoration et du design, Maison & Objets, Parc d’exposition, Villepinte, fr (cat.)
Artefiera, Galerie Jérôme de Noirmont, Bologne, it
L’esperienza della transformazione, Civica Galleria d’Arte Moderna, Gallarate, it

2006 Artefiera, Galerie Jérôme de Noirmont, Bologne, it
XVème Biennale de Paris (cur. A-Gurita), Paris(cat.)
The Art Gallery of Knoxville, Knoxville Tennessee, us
Signes et Prodiges, FIAC, Galerie Jérôme de Noirmont, Paris

2005 L’Interface Art & Economie, CJD, Paris
Tête à tête, FIAC, Galerie Jérôme de Noirmont, Paris
1955-2005, Salon du Cinquantenaire - Montrouge, fr (cat.)
Délocalisation (cur. Y-Delacour), CJD, Paris

2004 Sculpture, FIAC, Galerie Jérôme de Noirmont, Paris

2003 Ma petite entreprise, Centre d’Art Contemporain, Meymac, fr (cat.)

2002 Les jeux dans l’art du XXe siècle, Le Bellevue, Biarritz, fr ;
La Lonja - Palacio de Montemuzo, Saragosse, es (cat.)
Arts en Marches, Parcours d’art contemporain, Arcade, Fougères, fr (cat.)
Manifeste (cur. L-Gauthier), Connexe 02, Maison des Métallos, Paris

CONTRIBUTIONS - INTERVENTIONS

2014 “Quels contours pour l’entreprise d’artiste ?”, table-ronde, La Vitrine AM (C. Rioux, P. Ardenne, B. Sabatier, M-O. Walher), Paris, 11 mars

2013 Pragmatisme et création, Colloque International, Université de Paris 1 Panthéon Sorbonne/Ecole Normale Supérieure de Paris, 4 - 5 décembre
Du travail, Séminaire (S-Bonn, A-Leduc), Centre de recherche IDE, Ecole Superieur d’Art de Lorraine, Metz, fr, 25 novembre
ArtyBike, Paris tout p’tits, Artcurial, 20 juin (cat.)
The Pink Butterfly Benefit, Auction, Nsouli Foundation, London, 12 juin
So School, “Festival : formes et présence de la recherche dans les écoles d’art”, ANdEA, Salon de Montrouge, 29 mai
Les Rendez-vous de la Matière, Bookstorming, Paris, 30 mai
Vente pour la restauration de la peinture murale de Keith Haring à l’Hôpital Necker - Enfants Malades, Sothe by’s, Paris, 13 - 17 avril, (cat.)
Le travail à l’oeuvre, colloque, ESCAM, Clermont-Ferrand, fr, 11 - 12 avril
Artists Angels pour Madagascar, Christie’s, Paris, fr, 19 - 30 janvier (cat.)

2012 Conférence, École Supérieur d’Art de Clermont Métropole, Clermont-Ferrand, fr, 4 décembre
”Performances”, Débat animé par M. Perrier, Festival ZOA, La Loge, Paris, 4 octobre
ART AND WORK, Symposium, Occursus/plastiCities in conversation with Art Sheffield, University of Sheffield, uk, 29 juin
Paint B.A.L., Artcurial, Paris (cat.)
Contrat Social, Journée d’études de l’ISBA, La Rodia, Besançon, 11 janvier

2011 Conférence, Ecole Régionale des Beaux-Arts, Besançon, 12 novembre
Lancement de www.mart-office.com, Centre d’art contemporain, Le pavé dans la mare, Besançon, fr, 24 septembre
Rencontre avec l’artiste (cur. Dan Methananda), Salon de Montrouge, fr, 1 juin
Séquenceur #1 Contemporain, Artcurial, Paris (cat.)
La valeur de l’art, intervention à l’IESA (invité par S.Pioda), Paris, fr, avril
Vers une nouvelle économie pour l’art, colloque international, Saline Royale d’Arc-et Senans, fr, 24-25 mars
Cent Briques pour Madagascar, Artcurial, Paris, fr (cat.)
Les Hiéroglyphes de Keith Haring, Musée en Herbe, Paris, fr
Benjamin Sabatier’s program, WebSYNradio : workshop, Droit de Cités (cur. D.Balaÿ), janvier

CATALOGUES & SOLO PUBLICATIONS

2012 SABATIER Benjamin, Do it yourself, de A à Z, éditions Janninck, coll. l'art en écrit, Paris
LAGEIRA Jacinto, Hard Work, Edition Galerie Jérôme de Noirmont, Paris

2011 DEVEZE Laurent, BRUNEL Raphaël, A BIENTOT J'ESPERE, Co-édition ERBA et Le Pavé Dans La Mare, Besançon

2008 CANET Marie, SENALDI Marco, FRAGILE, Edition de la ville d'Issoire, fr

2005 JUY Sébastien, S.A.V., Edition Galerie Jérôme de Noirmont, Paris

2003 GAUTHIER Léa, Peinture en Kit, Edition Noirmont Prospect, Paris

GROUP PUBLICATIONS

2013 De leurs temps (4), Coproduction ADIAF & Musée des beaux-arts de Nantes, SilvanaEditoriale, fr
DELPRAT Etienne, Sytème DIY. Faire soi-même à l'heure du 2.0, ed. Alternatives, Paris, fr
MARTIN Nicolas, Le Grand Magasin Surréaliste, ed. Palette, Paris, fr
Vente pour la restauration de la peinture murale de Keith Haring de l'Hôpital Necker - Enfants Malades, ed. Sotheby's, fr
Artists Angels pour Madagascar, ed. Christie's, fr

2012 Temps étrangers, Mains d'Oeuvre / Université de Paris IV, fr
Raw Materials, Vom Baumarkt ins Luseum, Museum für Konkrete Kunst, Ingolstadt, Kerber Art, de
57ème Salon de Montrouge, Edition Ville de Montrouge, fr
Blank Generation, Edition Ville de Montrouge, fr
Figures du Sommeil, Galerie Municipale Jean Collet, Edition Ville de Vitry-sur-Seine, fr
Paint B.A.L., ed. Artcurial, Paris, fr

2011 ARTISTES & ENTREPRISES, Co-édition ERBA/ART&FLUX, fr
Maison en Kit, Claude Vergnot-Kriege, collection anarchitecture, Editions Alternatives, fr
Séquenceur #1 Contemporain, ed. Artcurial, Paris, fr
Cent Briques pour Madagascar, ed. Artcurial, Paris, fr

2010 SALUT l'Artiste, idées reçues sur les artistes, Isabelle de Maison Rouge, Le Cavalier Bleu editions, fr
Les choses dont nous ne savons rien encore, Université Paris IV, CNAP, Point Ephémère, Paris, fr
Survival Kit 2, LCCA, Riga, lv
"Qui Vive?", II Moscow International Biennale for Young Art, Moscou, ru
Le pire n'est jamais certain, la création à l'épreuve des risques majeurs, Edition de l'Esamm, fr
Nous ne vieillirons pas ensemble, Edition Label Hypothèse, fr

2009 Loving the Alien, mak nite, MAK, Wien, at
Fonction Critique, Edition Aperto, fr
Festival inSPIRACJE / Space, Szczecin, pl

2008 Les Entreprises critiques, Cité du design édition, fr
MIRfestival, Athènes, gr
All colours permitted as long as they don't interfere with business, Art Center BWA, Katowice, pl
ART TOY, Colette/Christie's, fr

2007 XVème Biennale de Paris, Edition Biennale de Paris, fr

2005 955-2005, Salon du Cinquantenaire - Montrouge, Edition ville de Montrouge, fr

2003 Ma petite entreprise, Edition du Centre d'Art Contemporain de Meymac, fr

2002 Les Jeux Dans l'Art du XXe Siècle, Editions de La Différence, fr

PRESS ARTICLES

2014 CRENN Julie, "Business Model - Entreprises d'artistes", Art press n°410, avril
KELLER Bettina, "Der Baumarkt als Inspirationsquelle", in Südthüringen, de, 8 mars
RIOUX Christophe, "L'artiste comme entrepreneur", Le Quotidien de l'Art, n° 543, 14 février
FRONZ Hans-Dieter, "Warum Kunstler in den Baumarkt gehen", in Badische Zeitung, de, 11 februar
AZIMI Roxana, "Le business en modèle", Le Nouvel Economiste, 31 janvier
BERTHIER Florence, "Les artistes managers et/ou stratèges se révèlent dans la vitrine am", Inluencia.net, janvier
ROMANACCE Aurélie, "Le Business de l'Art", Arts Magazine n°84, février

2013 AZIMI Roxana, "Claude Parent, Yves Klein et les rêves d'architectures", Le Quotidien de l'Art n° 429, 26 juillet
SIMENC Christian, "Un rêve d'architecture", Le Journal Des Arts n°395, juillet - septembre
BLANKAERT Marie-Claire, "Chez Florence Baudoux, Néo-féminin", ELLE Décoration n° 216, avril
DE ROCHEBOUËT Béatrice, "Réinventer la "Party Arty", Figaroscope, février

2012 ROMANACCE, Aurélie, "Les artistes de demain en grand format", in Arts Magazine n°70, fr, Novembre
FRANKLIN, Paul B., "Benjamin Sabatier", in Art in America magazine, us, october
HURWITZ, Laurie, "Benjamin Sabatier", in Art News , us, september
ADDLEMAN, Kate, "Brute Materials", ARTslant, us, june
PIODA, Stéphanie, "La rive droite fait sa nocturne", Marché de l'Art, Beaux-Arts magazine, N° 336, juin
"Chantier Sabatier", Air France magazine, juin
DE ROCHEBOUËT, Béatrice, "Le travail selon Benjamin Sabatier", Figaro Scope, fr, mai
PORRET, Karine, "Benjamin Sabatier, l'esthétique du Labeur", Stiletto magazine, mai
PIODA, Stéphanie, "Du côté des Musées", Beaux-Arts magazine, N° 331, janvier

2011 ANDRIKIAN, Yves, "A bientôt j'espère", Est Républicain, 25 novembre
"A bas le vieux monde", Magazine Poly, novembre
LEBLANC, Stéphane, "Facéties Artistiques", 20 minutes, fr, 16 mars
DE SANTIS, Sophie, "Already-Made?", Le Figaro, fr, 22 février

2010 RONDELET, Simone, "Nature revisited", Luxos magazine, it, été

2009 WESSANG, Adeline, "Benjamin Sabatier", noblahblah.org, fr, décembre
MAERTENS, Marie, "Art & Economie", Technikart, hors-série art contemporain, fr, octobre
DEDET Frédérique, "L'élu : Benjamin Sabatier", Point de Vue, n°3170, fr, avril
ROUILLÉ, André, "L'entreprise : matériau et formes esthétiques", édito n° 274, Paris-art.com, fr, avril
FADAT, Manuel, "Correspondance avec Benjamin Sabatier", Appendices n°3, fr, mars
BIANCHI, Stefano, "Influence Pop", Cool mag n°32, it, printemps

2008 FAUST, Valérie, "Artistes et grandes cuvées", Le Figaro magazine, n° 20016, fr, décembre
SENALDI, Marco, "L'Età dell'Imballaggio", Impackt - Contenitori e Contenuti, it, automne
HELFAND, Jessica , "Second in a Series : Completions", Design Observer, us, septembre

2007 REBOIS, Catherine, "Mass consumption under ice", International Auctioneers, automne
BROUNS, Jesse, "The Kit Kid, a step-by-step guide to creation", DAM, n°12, juillet-août
DOUAIRE, Pierre-Evariste, "2Package", Paris-art.com, fr, juin
DOUAIRE, Pierre-Evariste, "Interview", Paris-art.com, fr, avril
PERESSON, Olivia, "Quand l'art s'emballe", Le Parisien, fr, 10 mai

2005 GRENIER, Alexandre, "Un vrai boulot !", Pariscope, n°1919, fr, mars
POINDRON, Flore, "S.A.V.", Paris-art.com, fr, février-mars

2003 RAMADE, Bénédicte, "Esprit d'entreprise", L'Oeil, n°552, fr, novembre
LEBRUN, Caroline, "Peinture en Kit", Paris-art.com, fr, juin-juillet
GAUTHIER, Léa, "Peinture en kit", Mouvement, n°22, fr, mai-juin
LE FOLL, Nathalie, "Un art version Ikea", L'Oeil, n°546, fr, avril
COUTURIER, Elisabeth, "Mosaïque de...punaises", Paris Match, n°2814, fr, 24-30 avril

PRESS

Art in America
October 2012

Benjamin Sabatier, Make a Weather Vane, 2012, concrete, concertina, metal and mixed media, 9½ by 27½ by 20½ inches; at Jérôme de Noirmont

Max Ernst, Lehmbruck con sfera nel bagno, 1972, mixed media on canvas, 45¾ by 57½ inches; at Christie's

...in which everyday items of negligible consumer value amass and proliferate.

All five works in the downstairs gallery were "models for" street type or object. Model for a Post Rail works 2012) brings to mind at once a laboratory, a construction site and an artist's studio. On the wall, a photograph of nighttime snowfall, which could easily be read as an astronomical vista, is juxtaposed with a paint. The latter sits face down on a tabletop extending horizontally from the wall below the photo; two corner cuts up as if the paint were in the process of being made, revealing what looks like a lunar landscape.

More displacements and disconcertions of size and scale appear in Model for a Weather Vane. Here, a large rock, resting on a wooden base, supports a metal rod with multiple arms. Connected to the appendages are a cactus, a box of toothpicks, an apple and a carpenter's level, to name only a few of the items. The rock suggests the movement of tectonic plates, while the cactus is a tiny token of the biosphere. The toothpicks could be thought of as a potential material for architectural construction. The light from a desk lamp affixed to the wall evokes the sun, and, on the floor, a small grouping of charcoal crayons serves as a cairn marking some unknown site.

Alone in the darkened gallery upstairs, *Pendulum* was the largest and most complex work in the show. Its circular sweep conjuring a stark for social assembly. Arranged on a series of supports—varied in the color and in the circle—were many of Sze's more familiar objects: stepladders and electric fans, desk lamps and drinking glasses, photographs of natural vistas and rocks wound with string. There were also leafy plants, desktops and fish sculptures made from plastic, paper or clay, together with the surrealist paraphernalia (stacked water bottles and saltine crackers, for example) found in other areas of the partial enclosure. These forms read as pockets of ecological travel.

Other objects in the piece—most prominently, the eponymous pendulum—referred to measurement only to subvert expectations. Pendulums are often used to demonstrate the Earth's rotation; the one here hung from a ceiling hook that caused it to swing unpredictably. It only showed the ribbon of sustainable living. Sze seemed to be saying that there is no certainty regarding its outcome.

—Melissa Ziobro

PARIS

BENJAMIN SABATIER
JÉRÔME DE NOIRMONT

In "Hard Work," Benjamin Sabatier (b. 1977) continued his exploration of the myriad confluences between the creative process and hard-and-fast manual drudgery. Fashioned from familiar industrial materials—concrete, aluminum (in the form of beer cans), bricks, clamps, metal stanchions and barrels, paint can lamps—his 10 freestanding sculptures and wall pieces embody what he terms the "aesthetics of labor."

The exhibition's title derived from Sabatier's piece *Hard Work (DIY 914)*, 2012, a Fluxus-inspired, do-it-yourself kit featuring a pattern, user's manual, DVD, hammer and nails, all housed in a cardboard box. When glued into the wall according to the instructions, the nails define the contours of the letters in the phrase "Hard Work." Grasping the legendary claim of Marcel Duchamp that the viewer completes the creative act, Sabatier requires the purchaser of the DIK (an acronym for International Benjamin's Kit, which is what he calls such assemblages) to execute the artwork, expending physical energy in order to obtain visual gratification.

The three new series of sculptures on display were equally arresting in their concomitant valorization of process and product, calling to mind the work of Nouveaux Réalistes, such as Yves Klein, who used the letters IKB for his own international Klein Blue. "Cans" consists of stacks of raw concrete slices, each layer balanced atop crushed beer cans, suggesting those that construction workers bury in foundations and walls on building sites as pieces of her presence. In "Spirits," adjustable metal poles ascend to the ceiling from bases in the form of one or more 20-liter paint buckets. The power of the poles appears to have exploded the seams of the buckets, causing their colorful contents to drip and pool on the floor. While these creations conjure César's "Compressions" pieces as well as Niki de Saint Phalle's gunshot paintings, they also illustrate the formula for calculating work in physics, i.e., force multiplied by the distance through which it acts. Finally, for "Hard

EXHIBITION REVIEWS

Two views of Elmgreen & Dragset's *The Collectors*, 2009, mixed media, at Neue Nationalgalerie.

...ic." Sabatier positioned large or small cairn plots between a concrete block and a pedestal. Again, the weight of the cubes seems to have bored the canisters down, their squibs leaking each pedestal and collecting around it. Such spectral dreams and puddles imbue the artist's otherwise brute, minimalist objects with an expressiveness that underscores the dynamism with which he has assembled their utterly basic elements.

Unlike El Roberts, Abreu (1970) uncovers the ruins of construction rather than destruction. With nothing more than bricks fastened together at various angles with metal clamps, Sabatier erected a delicately poised geometric structure resembling an architectural model that points upward. In its economy of industrial means, formal clarity and absence of decorative flourishes, the sculpture echoed Mies van der Rohe. Blocks 4 also suggested Tatlin's Tower, and in so doing reexamined one of the questions central to Russian Constructivism: what separates art from work?

In staging physical encounters between the various building blocks, Sabatier depicts labor to "Hard Work" to surprising effect, while never belying the old adage "what you see is what you get."

—Paul B. Franklin

STOCKHOLM

MAX BOOK

CHRISTIAN LARSEN

Max Book, a Swedish multimedia and performance artist as well as a member of the sketchily dated Zelda Academy in the late 1970s, gained acclaim in the '80s with the experimental art collective Walters Group, which included Cecilia Edefalk, Stig Sällvord and Eva Löfdahl. Since then, Book has continued his process-oriented practice, most recently in a dazzling body of overpainted photographic landscapes, augmented by an amalgam of chemical and biological processes. Sometimes he leaves the works outside to weather in the elements, where twigs and leaves become embedded in their surfaces.

This show comprised 13 large-scale works (up to 4 by 6½ feet), all from 2012, based on digital photos taken in and around the suburbs of Flemingsberg, just outside of Stockholm, where Book lives. Book's surreal compositions, in which montaged images of the lush countryside converge with those of the encroaching industrial environs, often depict chartermal silhouettes, fragmented figures and body parts suspended against obtuse architectural forms and dwellings, commercial developments and otherworldly terrains. Their hallucinatory effect, enhanced by perspectival distortions achieved via a zoom lens, is at times further electrified by queasy tonal inversions and garish paint splashes of acid green, magenta and orange over thick sweeps of acrylic. Book offers such a psychedelic blend of Romanticism—strategically akin to those moody vistas of his Scandinavian forebears—Edvard Munch, Eugène Jansson, Otto Hesselboom—and even to those of his contemporary, the Kosky

Neither rational nor idealistic, Book's images can feel alternately menacing and elegiac. In *Moomintrolls*, for instance, the roof of a snow-covered chalet warps against a crepuscular sky of pale mauves and blues, framed by shadowy trees. Dried brown leaves adhered to dark, curvilinear brushstrokes in the foreground affect walking voids. The contrast between the warm yellow light emanating from a window and phosphorescent moonlight modulating between deep blue-brown passages of shrubs and foliage strikes an eerie note. The setting could easily be a chilling backdrop for a David Lynch film, conjuring murderous fantasies.

In smaller, abstracted works such as *Skymning och lite on beach*, Book delves into more contemplative realms of the subconscious. Here, a vertiginous surface of light ebbing over fluid undulations of ultramarine blue places the viewer up to the neck in the water, with suggestions of the shore at a frightening distance. Book's tonal reversals are riveting, and deserve a greater presence in the international art scene.

—Sarah S. Hong

BERLIN

PAUL McCARTHY

NEUE NATIONALGALERIE

Currently installed in the middle of the ground-floor hall of Mies van der Rohe's Neue Nationalgalerie building in Berlin, Paul McCarthy's 1999 installation *Tyre Blue* is a room-size wooden container in which the interior of the studio has been

ArtReview

reviews: international

©ANSELM KIEFER/PHOTO CHARLES DUPRAT/COURTESY WHITE CUBE

Anselm Kiefer, *Laßt tausend Blumen blühen* (Let a thousand flowers bloom), 2012, oil, acrylic, shellac, and charcoal on photographic paper on canvas, 110¼" x 224⅞" x 3⅝". White Cube.

Anselm Kiefer

White Cube

Hong Kong

Anselm Kiefer has long mined the legacy of the Third Reich to magnificent effect. But in recent years, the German artist's insight on other cultures has been less successful. This show in the London-based gallery's palatial new space in Hong Kong misread China's troubled history and came off as patronizing and Eurocentric.

The title, "Let a Thousand Flowers Bloom," referred to the infamous Western misquote of Mao's 1957 edict "Letting a hundred flowers blossom," in which the Chinese leader purported to encourage new lines of thought. Mao then suppressed this open expression during the Cultural Revolution, and the deaths of thousands of intellectuals ensued. It would seem like the perfect hypocrisy-soaked territory for Kiefer, who first visited China in 1993. But his representations of Mao in the form of kitschy statues were off. What's more, Kiefer awkwardly placed Mao in fields of flowers from the Auvergne region in the south of France, which the artist visited this past year.

In the huge canvas *Laßt tausend Blumen blühen* (2012), Mao hovers above a field of poppies, his hand waving in a gesture that mimics Kiefer's own stance in his numerous photographs of himself in a Nazi salute. In another work of the same title, also made in 2012, Mao juts off to the right of a black canvas punctuated by bright red explosions resembling bullet wounds—a complex figure reduced to a kitschy oligarch.

Two sculptures depicted bicycles, rusted and weighted down by the artist's signature lead books. But the bicycle, once a national symbol, has all but disappeared from Chinese streets, buried not by information or history but by luxury cars and superhighways. China has come a long way since the Cultural Revolution. And while China's recent politics still leave much room for development, Kiefer's "trauma kitsch" misses the mark, unless his goal was to generate even more Maos for the art market.

—Barbara Pollack

Benjamin Sabatier

Galerie Jérôme de Noirmont

Paris

Ten years ago, the French artist Benjamin Sabatier, then 25, held a performance at the Palais de Tokyo titled *35 heures de travail* (35 hours of work, referring to the recently passed French legislation of reducing the work day), during which he sharpened pencils seven hours a day for five straight days.

A decade later, this surprisingly poetic exhibition brought together 20 installations and sculptures in keeping with the artist's ongoing reflections on labor and mass consumption. "Hard Work," Sabatier's fifth solo show at the gallery, presented objects made from a limited vocabulary of humble raw

©BENJAMIN SABATIER. COURTESY GALERIE JÉRÔME DE NOIRMONT

Benjamin Sabatier, *Base V*, 2012, concrete, polystyrene, metal paint pot, acrylic, resin, and painted wood, 43⅞" x 27⅝" x 29½". Galerie Jérôme de Noirmont.

Art Review
September 2012

ArtReview

reviews: international

materials—concrete, brick or metal cubes, clamps, struts, beer cans, and barrels—and suggested a take on contemporary Constructivism.

These works have a strange and rugged beauty. For the series "Rack" (2009–10), the 35-year-old Sabatier crushed bags of concrete, which he suspended on metal poles or racks or folded over beams. Surprisingly, the resulting objects resembled pillows, as if the artist were playing with contrasts of heft and weightlessness. This idea was expanded in his subversive "Can" series (2012), in which paint cans support concrete blocks.

The series "Etai" (2012) functioned as both sculpture and painting. Each consisted of a paint can crushed between a block of concrete and a wooden cube so that the vivid color spilled out, dripping onto the wood, drawing attention to the wood's role as both surface and object. In other sculptures, rusty barrels were compressed and perched on metal poles, either compacted against the ceiling or used as supports for concrete blocks.

In one particularly striking work, Sabatier transformed his tough, raw materials into something delicate. A crooked tower of red bricks held together by clamps, *Briques II* (2012) recalled a fragile house of playing cards and conveyed a sense of precarious balance that belied its solidity. ***—Laurie Hurwitz***

Alessandro Twombly, *Untitled*, 2012, tempera on paper, 39⅜" x 27½".
BFAS Blondeau Fine Art Services.

Alessandro Twombly

BFAS Blondeau Fine Art Services
Geneva

In this recent series of lush, color-drenched paintings—all executed in tempera on paper—Alessandro Twombly expressed the essence, rather than the exact likeness, of flowers. Informed by the artist's interest in botany, from a scientific as well as an esthetic perspective, the works honed in on the textures, intense coloration, and fragility of a single blossom without portraying a specific species. Depicting stages in the flower's life cycle—its emergence from the bud, its full-blown glory, and its eventual withering demise—these images could be read as a metaphor for human life itself.

Twombly, the only son of artist Cy, used thick, painterly brushstrokes that lend the blooms a sense of strength. At times the works verge on abstraction, vaguely hinting at the energetic style of his late father. In fact, some of them, particularly those with explosions of strong reddened tones that deepen into purple, could be read as dancers captured in mad pirouettes. Others, painted in feathery strokes of white, accented with orange or a touch of magenta on a ground of chartreuse, possess a weightless quality, a bit like thistle fluff.

The paintings here were accompanied by several cast-bronze sculptures coated with a thin veil of sand. They, too, had an organic feel, their gnarled shapes resembling branches of coral—climbing upward to heights of five to six feet—or other sea creatures. The bronze, clearly visible through the whitened surfaces, gave the ghostly forms a feeling of solidity. Overall, the visual dialogue between the paintings and the sculptures made for a soul-satisfying show. ***—Mary Krienke***

Victor Burgin

Galerie Thomas Schulte
Berlin

In this thought-provoking retrospective of three decades' worth of film, photography, and text-based work, British

ArtSlant
June 2012

ARTslanT

HARD WORK
Benjamin Sabatier
Galerie Jerome De Noirmont
38 Avenue Matignon, 75008 Paris, France
23 May 2012 - 12 July 2012

Brute Materials
by Katie Addleman

in ArtSlant

If for some reason you'd been worried that contemporary French art was turning into an overly-feminine affair (Grand Palais was so much more manly before Daniel Buren got in there to decorate), go see Benjamin Sebatier's Hard Work. Bricks, cans, racks, nails, assorted construction-related instruments I'm too girly to know the name of — these are the artists' materials in use here. The objects they compose seem, in their real or imagined dirtiness, vaguely out of place in the eighth-arrondissement hyper-elegance of the Galerie Jérôme de Noirmont, but the tension this creates — between the work and its environment — is the first delight of the exhibition.
Sabatier, who lives and works in Paris, is at an early stage in his career — barely into his thirties, his exhibition history is, if illustrious, only a decade long — but he has already proved himself a surprising, precise, and dedicatedly political artist. Often incorporative of found parts, his sculptures, collages, and installations — informed by ideas about consumerism, the working life, and social homogeneity — evince Sebatier's concern with reception as much as form, message as much as the media. In his oeuvre, materials are always in the service of concept — even when they're packing tape and thumbtacks.

Not a subtle show, Hard Work literally announces itself — in efficient English, business language of the world — on the gallery's street-facing wall: of the twenty-odd works displayed, the first you see is the show's title, spelled out in an ingenious smattering of nails driven crookedly into the plaster. Just beside it is Plaque (2 canettes): two flattened beer cans peek out of a copper-coloured, concrete-and-polystyrene panel, their metallic facades like coins winking from the bottom of a fountain — the reward at the end of a long day.
Keep the canettes in mind — variations on the crushed-can theme form the backbone of the show, having evidently occupied the artist's attention for years: in Barrel (2010), a barrel of unhuggable diameter, bolted to a pole that extends from the floor, crumples into the ceiling (both pieces are of the same rusted-out metal, as though together they'd occupied that spot on the gallery's upper floor for years, where they'd been rained on repeatedly); in Etai V (2012), a bucket of blue-grey paint is crushed from above by another metal pole, this one fastened to the ceiling; in Barrel III (2011), a rusting, paint-splattered barrel is contorted into a dynamic, almost figurative shape by the clamp squeezing it at both ends — it balances precariously on a plinth by one twisted corner. But the most successful of these works is Base V: a paint can crushed under a concrete block, peeking out from under it, bleeding bright blue acrylic that drips down its sides and pools pitifully around it.

That these works compel the viewer to invent narratives and anthropomorphize brute materials ("that clamp is hurting that bucket!") is, more than what they look like or what comment they might make, the source of their charm. Sacs II is a bag of concrete socked in the stomach by a vengeful wood plank; Briques II is the work of a renegade labourer who used his tools to serve his own playful ends rather than the demands of his employer. There is pleasure in analyzing these objects' component parts, in marveling at their construction, in noticing the familiar about them and how it is rendered strange — but not as much as in the imaginings they inspire. Sebatier's hard work becomes ours; his inventions are remade in the minds of their viewers. Fortunately, his technical and creative virtuosity makes it easy for us. Either that or this type of work just comes naturally.
—Kate Addleman

WORKS

Storage

Galerie Jousse Entreprise, Paris

Form Work IV, 2014
brushed aluminium, wood and concrete, 213 H x 407 L x 47 D cm.
View of the exhibition “Storage”, Galerie Jousse Entreprise, Paris. April - May 2014.

View of the exhibition “Storage”, Galerie Jousse Entreprise, Paris. April - May 2014.

View of the exhibition “Storage”, Galerie Jousse Entreprise, Paris. April - May 2014.

Form Work IV, 2014
brushed aluminium, wood and concrete, 281 H x 55 L x 48 D cm

Form Work VII, 2014
brushed aluminium, wood and concrete, 43,5 H x 355,5 L x 27,5 D cm

Form Work V, 2014
brushed aluminium, wood and concrete, 211,5 H x 205 L x 53,5 D cm

Form Work II, 2014
brushed aluminium, wood and concrete, 42,5 H x 104,5 L x 27 D cm;

Group Show - 2013

Galerie Jousse Entreprise, Paris.

View of Group show, Galerie Jousse Entreprise, December 2013

Trépieds, 2012, Metal, concrete, clamps, 195 x 267 x 205 cm

View of “Group show”, Galerie Jousse Entreprise, December 2013.

FIAC Hors-les-murs 2013

Galerie Jousse Entreprise, Paris.

View of FIAC Hors-les-murs, Berges de Seine, Paris, 2013.

View of FIAC Hors-les-murs, Berges de Seine, Paris, 2013.

View of FIAC Hors-les-murs, Berges de Seine, Paris, 2013.

Reinforced Concrete

Bodson Gallery, Brussels.

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

View of the exhibition “Reinforced Concrete”, Bodson Gallery, Brussels, 2013

Art Brussels 2013

Bodson Gallery, Brussels.

View of Art Brussels 2013", Bodson Gallery booth.

View of Art Brussels 2013", Bodson Gallery booth.

View of Art Brussels 2013", Bodson Gallery booth.

View of Art Brussels 2013", Bodson Gallery booth.

Hard Work

Galerie Jérôme de Noirmont, Paris.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.

View of the exhibition “Hard Work”, Galerie Jérôme de Noirmont, Paris. May - July 2012.